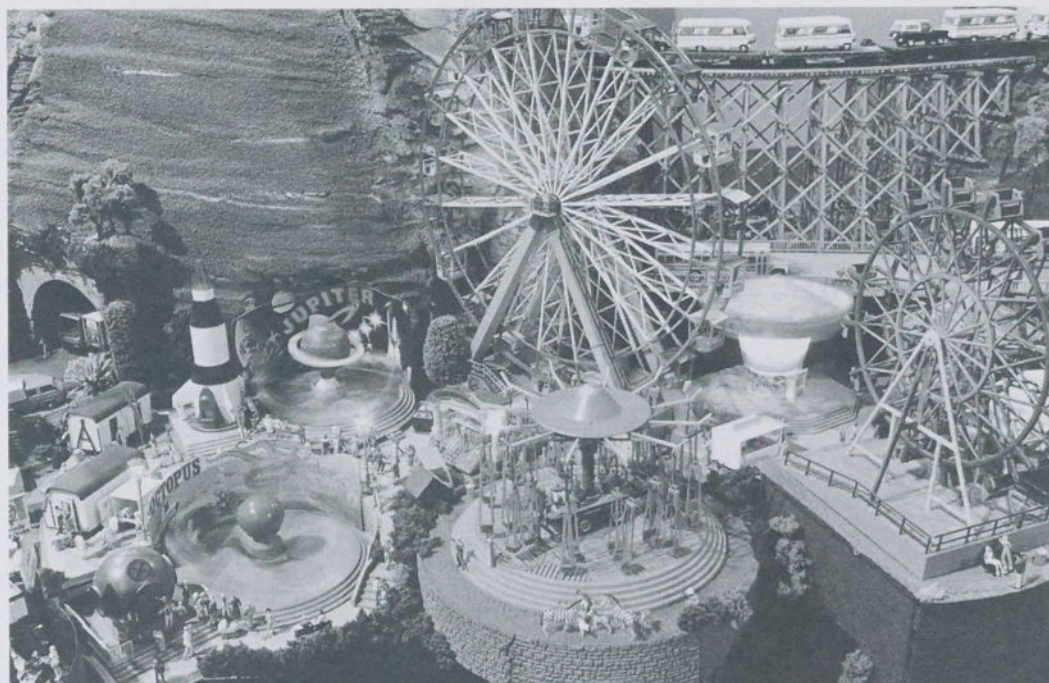


Kim Adams



Earth Wagons (detail), 1989-1991. Coll.: Winnipeg Art Gallery. Photo: David Kalef

ARTIST KIM ADAMS, WHO WAS BORN IN EDMONTON, ALBERTA AND NOW LIVES IN THE TORONTO AREA, USES COMPOSITE CONSTRUCTIONS AND ARCHITECTURAL MODELS TO EXPLORE THE NOTION OF HABITAT AS A SYMBOL OF A REINVENTED SOCIAL ENVIRONMENT. HIS SCULPTURE-INSTALLATIONS, SMALL-SCALE OR MONUMENTAL AND DESIGNED FOR INDOOR OR OUTDOOR PRESENTATION, OFTEN INVITE SPECTATORS TO TAKE AN ACTIVE PART, THROUGH THEIR SEARCHING LOOKS, IN EVERYDAY SCENES THAT ARE PART OF THE NORTH AMERICAN URBAN LANDSCAPE. WITH HIS ACUTELY CRITICAL EYE CAST ON POST-INDUSTRIAL SOCIETY, ALONG WITH HIS DISCONCERTING SENSE OF HUMOUR AND IRONY, ADAMS RECREATES A PLAYFUL LIVING ENVIRONMENT THAT SEEMS TO CLOAK THE SPECTRE OF CONTEMPORARY DECADENCE.

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In creating his works — assemblages of assorted industrial objects and consumer goods — Kim Adams applies a novel approach to some of the principal issues of these last years of the century: the question of man's survival in the civilization he has helped to shape, the problems of the development of industrial technology, the consequences of urbanization, etc. His work lays bare the values that underlie our Western way of life, and gives a glimpse of the ultimate absurdity looming therein.

This exhibition at the Musée takes the form of an installation of some of the artist's most important pieces. *Earth Wagons* (1989-1991), from the Collection of the Winnipeg Art Gallery, teems with miniaturized elements of our social space, while *Pepper Grinder* (1990) presents an almost surreal blend of children's toys and industrial materials. In addition to these two works, largely unknown to the Québec public, the exhibition presents a major work specially produced by Adams for the occasion. Entitled *Dash-Hound*, this new piece is imbued with a carnival atmosphere that expresses Adams' unique world of enchantment. Along with this group of works, models on a smaller scale, including the recent *Sky Scratch* and *Model: Dedicated to Robert Smithson and Gordon Matta-Clark*, which have never been shown before, as well as a selection of sketches and drawings illustrate the remarkable sense of fantasy present in each of the artist's works.

Kim Adams has been a frequent participant in major solo and group exhibitions in Canada and abroad: the 1987 São Paulo *Bienale*, the *Canadian Biennial of Contemporary Art* at the National Gallery of Canada in 1989, *Un-Natural Traces: Contemporary Art from Canada* at the Barbican Art Gallery in London in 1991, *Urban Inscriptions* at the Art Gallery of Ontario in 1992, and one-man shows at the Shedhalle in Zurich in 1990, the Winnipeg Art Gallery and Galerie Christiane Chassay in 1991, the Power Plant and the Oakville Galleries in 1992, Galerie Christiane Chassay and the Genereux Grunwald Gallery in 1993, the Macdonald Stewart Art Centre in Guelph in 1994, and the Centraal Museum in Utrecht, the Netherlands, in 1995.

This Montréal presentation, the first solo exhibition of Kim Adams' work in a Québec museum, allows viewers to become better acquainted with the ingenious, critical work of this outstanding Canadian artist, which is resolutely in keeping with a practice of "social sculpture." Through his inventive creations that attract and fascinate viewers, he is, in a way, proposing a "model" of society. The picture of North American life that emerges for visitors is indeed a compelling one. ■ SANDRA GRANT MARCHAND

FEBRUARY 2 TO APRIL 7, 1996



MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL

An exhibition presented by

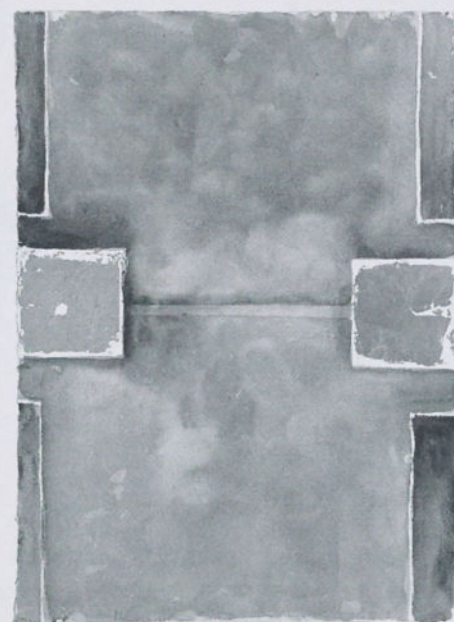
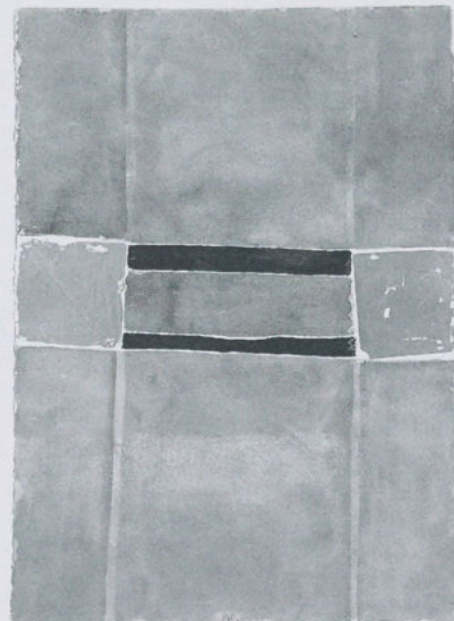


JEAN McEWEN

Born in Montréal, Québec, in 1923. Lives and works in Montréal. □ Acknowledged as one of the leading painters of his generation, alongside Charles Gagnon, Paterson Ewen, Guido Molinari, Yves Gaucher and Claude Tousignant, Jean McEwen has, since the early fifties, practised an exemplary pictorial art in which he reconciles his “impressionistic” interests in light and his “structuralist” concerns with space. His large fields of colour are subtly governed by their underlying orthogonal framework. His body of work has proceeded in series, with descriptive, allusive or evocative titles that refer to the painter’s poetic world.

The Musée has 16 paintings by McEwen, produced between 1952 and 1983, and six works on paper executed between 1955 and 1994. Four watercolours have now been added to this significant corpus; they come from the series *Le Drapeau inconnu*, produced in 1964 at the end of the masterly series of 23 paintings also called *Drapeau inconnu* and clearly representing a turning point in Jean McEwen’s artistic development. Apart from the allusion to the competition launched to design a new Canadian flag, these works employ a cruciform structure in the centre of the pictorial field. McEwen’s graphic explorations are autonomous, original works, affirming, in a slightly more poetic mode, the equivalence of the figure and structure, and modulating highly energetic variations and tensions anchored in the brilliance of a luminous, diaphanous material — in this specific case, the precious, shimmering materiality of silver leaf.

Jean McEwen
Le Drapeau inconnu n° 2, 1964
 Watercolour and silver leaf on paper, 81 x 57.5 cm
Le Drapeau inconnu n° 3, 1964
 Watercolour and silver leaf on paper, 81 x 58 cm
Le Drapeau inconnu n° 6, 1964
 Watercolour and silver leaf on paper, 81 x 58 cm
Le Drapeau inconnu n° 9, 1964
 Watercolour and silver leaf on paper, 78.5 x 57.5 cm
 Coll.: Musée d’art contemporain de Montréal
 Photos: Richard-Max Tremblay



Recent Acquisitions

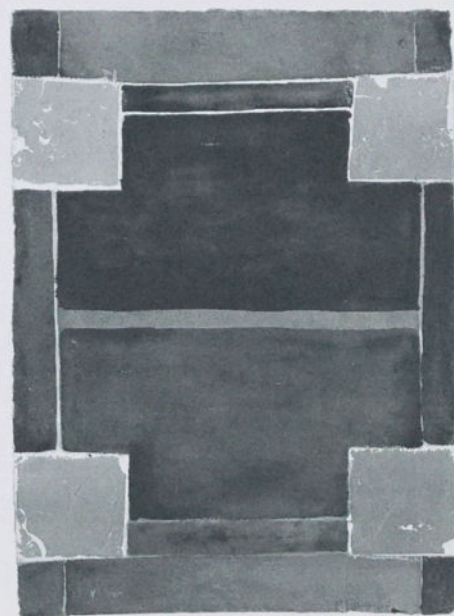
RAYMOND GERVAIS

Born in Montréal, Québec, in 1946. Lives and works in Montréal. □ Raymond Gervais, an installation and performance artist, musician, critic and essayist, has developed an aesthetic approach since 1975 that has focused alternately on music recording and its transmission via the record player, seriality and mass production, and historical (musical/cultural) references and the sovereign power of the imagination. Literally fascinated by the world of music and certain objects that give it physical shape — musical instruments, accessories, records, album covers, etc. — Gervais combines the visual and the acoustic in sparing, poetic formal explorations, assemblages of assorted, meaningful elements. The *Cantor* installation presents 25 plaster busts of Johann Sebastian Bach, lined up austere on the floor so as to form a silent, stationary tribute to the celebrated “cantor” of Leipzig. Beyond the apparent staticness of the grouping, however, the positioning of each element suggests a rotational effect similar to that of a record turntable, a “mechanical dervish,” and prompts viewers to move about in the fictional space of the musical progression by, as the artist puts it, placing “the eye opposite the ear, sight next to hearing.” ■

JOSÉE BÉLISLE



Raymond Gervais
Cantor, 1992. Installation. 25 plaster busts of Johann Sebastian Bach. Gift of the artist
 Coll.: Musée d’art contemporain de Montréal
 Photo: Courtesy the artist



THIS NEW HANGING OF THE COLLECTION, THE SEVENTH SINCE THE INAUGURATION OF THE MUSÉE'S NEW HOME IN MAY 1992, OFFERS A SELECTION OF AROUND 40 WORKS THAT IS DESIGNED TO HIGHLIGHT CERTAIN FOCAL POINTS IN THE COLLECTION, KEY PIECES PRODUCED BY LEADING FIGURES IN THE HISTORY OF CONTEMPORARY ART BOTH IN QUÉBEC AND BEYOND ITS BORDERS, ALONG WITH RECENT ACQUISITIONS COMPLEMENTING THE COLLECTION. IN FACT, HALF OF THE WORKS WERE ACQUIRED WITHIN THE PAST THREE YEARS.

Whether these acquisitions be works of obvious historical value, like Alfred Pellan's *Hommes-Rugby* (c. 1935) and *Fruits et légumes* (c. 1935), Adolph Gottlieb's *Four Red Clouds* (1956), Léon Bellefleur's *Interférence* (1956) and Denis Juneau's *Archétype : trois demi-cercles* (1958), recent pieces by artists at the peak of maturity, such as *Pink Full Moon* (1994) by Paterson Ewen, *Plaintes d'un Icare n° 3* (1983) by Jean McEwen and *Untitled (Nerves), No. 5* (1993) by Betty Goodwin, or current explorations either rooted in a renewed approach to a particular medium — painting, for example — or part of the explosion of installation art, or else expressing an existential quest, they are all intended essentially to develop and strengthen the various areas of the Musée's collection.

Indeed, like landmarks in the main trends of contemporary art, the paintings of Pellan, Borduas, Riopelle, Gottlieb, Gagnon and Ewen — to name only a few — and the sculptural works of Arp, Ernst, Daudelin, Juneau and Vaillancourt, among others, constitute the formal and conceptual foundations of many of today's artistic practices.

The Collection

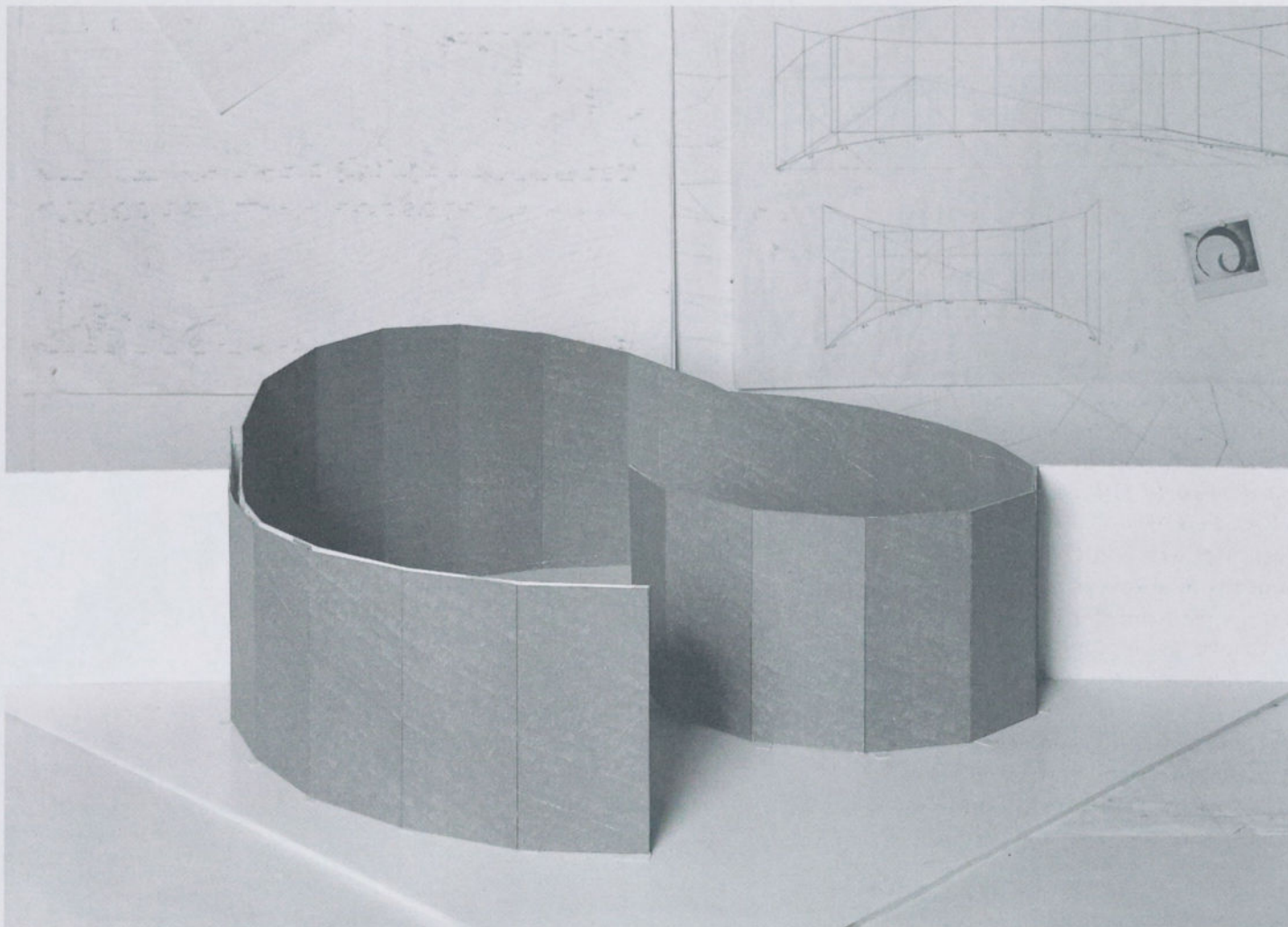


Photos: Richard-Max Tremblay

Beyond the undeniable attainments of Automatism, Surrealism and the abstract work of the Plasticiens, the expressive power of colour, and of its variations as well as its negation, runs through and illuminates the many different manifestations of a painting that is alternately concerned with abstraction and geometry (Christian Kiopini, François-Marie Bertrand, Michel Daigneault), the hybrid possibilities of gesture and form (Marc Garneau, Luc Béland, Michael Smith, Raymond Lavoie) and the implicit recognition of the verbal and the narrative (Louise Robert, Sylvie Bouchard, General Idea). The imposing scale of some installations — *Le Terrain du dictionnaire A/Z* (1980) by Rober Racine, and *Le Premier Disque (d'après Robert Delaunay)* (1990-91) by Raymond Gervais — does not in any way limit the viewer's intimate connection with these works, masterly visual incursions into the world of literature and music. ■ JOSÉE BÉLISLE

NOVEMBER 18, 1995 TO APRIL 21, 1996

Project Series



began to take on great autonomy, going as far as to circumscribe a space and, sometimes, to develop into architecture. The skilful, subtle treatment of colour has nonetheless always remained closely linked both to the real space of the painting and to the evocation of an illusionistic space.

The artist's present project involves creating a three-dimensional painting that makes structural and formal use of certain notions and measurements relating to time and space.

The circular work, which describes a spiral motion and is designed in terms of the Musée's exhibition space, comprises 24 sections (sequences) with vertical lines corresponding to the different time zones. A second circumference is traced on or cut out of the walls of the original structure at an angle of $23^{\circ}27'$ — the angle at which the Earth tilts. This "ellipse" which, from the viewer's standpoint, may be associated with the equator, is also presented as a panoramic horizon line.

Christian Kiopini

Arena, version n° 3, 1993-1994 (model)
Photo: Richard-Max Tremblay

ARENA (PROJECT SERIES 19) □ CONTINUING WITH THE OBJECTIVES OF THIS SERIES LAUNCHED IN 1992, THIS EXHIBITION PRESENTS A HIGHLY SPECTACULAR PICTORIAL INSTALLATION CREATED FOR THE OCCASION BY MONTRÉAL ARTIST CHRISTIAN KIOPINI.

Since the latter half of the seventies, Christian Kiopini has developed a body of pictorial work that stands out both with its rigorous construction and with its material qualities and chromatic effects.

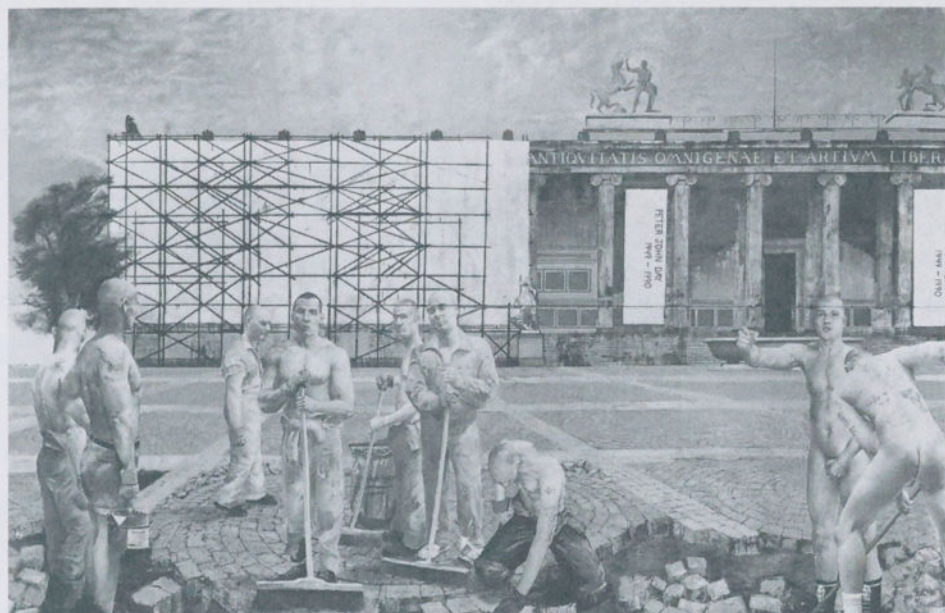
After first concentrating on compositions that combined an expressive touch with an ordered orthogonal grid, Kiopini soon introduced greater complexity into his approach with the addition of a perspectivistic structure. He then grew increasingly interested in the elements that constitute a painting, the support and its inherent flatness with respect to colour, stroke and the perspectivistic space suggested. With the eighties, his work on splitting, cutting up and fragmenting the support became the focus of his art. The painting then

The artist himself states that he has set out to produce a work hinging on both formalist precepts and on a "landscape" foundation, while avoiding any specific representation.

Christian Kiopini, whose last exhibition at the Musée dates back to 1984, is one of the firmest advocates of a formalist approach in Québec art, and has consistently explored all its subtleties and potentialities with a captivating virtuosity. ■ RÉAL LUSSIER

**FEBRUARY 2 TO
APRIL 7, 1996**

At the Musée



Attila Richard Lukacs, *This town*, 1990. Oil on canvas, 389.8 x 608.8 cm. Gift of Helen and Joseph Lukacs. Coll.: Musée d'art contemporain de Montréal. Photo: Denis Farley

PARCELLES EN FUSION

Parcelles en fusion is a work produced by a students' collective. This artistic creation, presented at the Musée d'art contemporain de Montréal from September 20 to November 12, is a cooperative undertaking by the Collège de Bois-de-Boulogne and the Musée d'art contemporain de Montréal. The mural has now been permanently installed at the Collège.



Bernard Lachance, Principal of Collège de Bois-de-Boulogne, and Marcel Brisebois, Director of the Musée d'art contemporain de Montréal, at the vernissage of the exhibition *Parcelles en fusion*.

MOLINARI CONTEST

Thanks to the exhibition *Guido Molinari, A Retrospective*, Denise Dumas of Longueuil won a trip for two to Paris, courtesy Air France in cooperation with Club Voyages, *Le Devoir* and CKAC 730. Every 5000th person visiting the exhibition received a catalogue and a Molinari poster, and was entered in a draw for the trip, including accommodation and travel expenses, worth \$7500 altogether. The draw took place this past September 4.



From left to right: Manon Blanchette, Director of Communications and Marketing at the Musée, the lucky winner, Denise Dumas, André Boily, Communications and Corporate Affairs Manager at Air France, and Ghyslaine Lefrançois, Sales Development Director for Club Voyages.

THE MUSÉE'S EXHIBITIONS TAKE TO THE ROAD

The Musée d'art contemporain de Montréal's program of travelling exhibitions consists of a group of shows that have begun circulating throughout Québec — in both small towns and major cities — as well as elsewhere in Canada and abroad, in order to enhance the role played by contemporary art in the field of culture today.

SCHEDULE FOR FEBRUARY, MARCH AND APRIL:

ATTILA RICHARD LUKACS

January 5 — February 25, 1996
The Mendel Saskatoon's Art Gallery
Saskatoon, Saskatchewan

March 9 — May 12, 1996
London Regional Art and Historical Museums
London, Ontario

SYLVIE READMAN : CHAMPS D'ÉCLIPSES

January 12 — March 10, 1996
The Edmonton Art Gallery
Edmonton, Alberta

ANGELA GRAUERHOLZ

January 27 — March 24, 1996
Kunsthaus Zug
Zug, Switzerland

April 12 — June 16, 1996
Musée des Beaux-Arts de Dole
Dole, France

GUIDO MOLINARI

February 9 — April 21, 1996
Mackenzie Art Gallery, University of Regina
Regina, Saskatchewan

THE LAVALIN COLLECTION OF THE MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL

CORPUS I / 1939-1965: FROM FIGURATIVE MODERNISM TO ABSTRACTION, AND BEYOND

February 25 — March 24, 1996
Centre d'art Rotary
La Sarre, Québec

April 11 — June 2, 1996
Maison Hamel-Bruneau
Sainte-Foy, Québec

CORPUS II / THE SIXTIES, SEVENTIES AND EIGHTIES: UNBOUNDED EXPRESSION

February 25 — March 24, 1996
Centre d'exposition de Val-d'Or
Val-d'Or, Québec

CORPUS III / DRAWINGS AND NEW TECHNIQUES/PRACTICES: FROM LINE TO SPACE, EXPERIMENTATION TO EXPERIENCE

February 25 — March 24, 1996
Centre d'exposition, Maison de la culture d'Amos
Amos, Québec

April 1996
Centre d'exposition de Mont-Laurier
Mont-Laurier, Québec

THE MUSÉE'S PROFESSIONAL SERVICES MADE AVAILABLE TO ALL

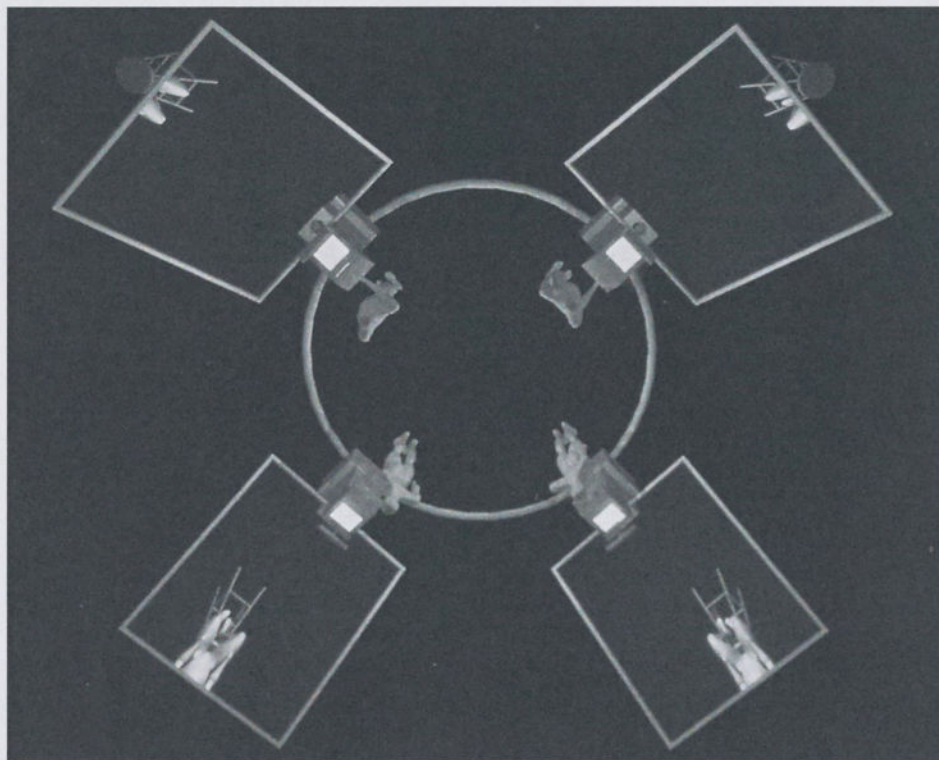
In its desire to serve the community and share its resources, the Musée d'art contemporain de Montréal is offering its services as an information broker and consultant in technology applied to the arts. Artists, researchers, students and journalists will be interested in these innovative services which provide access to the various means at the Musée's disposal.

The Media Centre team of professionals can provide a range of services, from compiling bibliographies and biographies to computerized monitoring of a given topic and mounting a file on a work's market value or a travel file. The Centre's extensive collection, online and CD-ROM databases and access to the Internet enable the team to supply complete, reliable information in short order.

Consultation in technology applied to the arts is a service run by an experienced multidisciplinary team which already has a number of accomplishments to its credit, including setting up facilities in several Québec theatres and numerous automation and control systems for installations, performances and audiovisual communications networks. Whether for an equipment evaluation, training workshop or consultation on designing cultural spaces and facilities, this service has considerable expertise in the area of technology applied to the arts and can come up with valuable solutions for the most specialized of requests.

For more information on the services offered and rates charged, contact Éline Bégin, tel. (514) 847-6257 or on the Internet (elaine_begin@INFOPUQ.UQUEB.EC.CA) for the information broker service, or Claudia Lanzilotta, tel. (514) 847-6210 for consultation in technology applied to the arts.

Luc Courchesne



Luc Courchesne, *Salon des ombres*. Plan of interactive video installation for sets of four interconnected computers, video monitors and laserdisc players. Photo: Walter Kaiser

Salon des ombres

A CHALLENGE TO OUR PERCEPTION OF REALITY

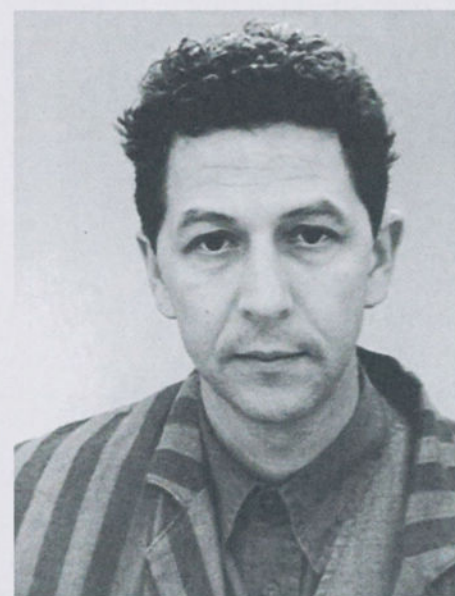
Luc Courchesne is known for his experimentation in the early days of interactive video. He has produced a number of video tapes and installations in which he explored the effects of light on the perception of reality and on the activity of the imagination. His installations combine a study of the dynamics between light and shadow with an investigation of interactivity. He collaborated with a Boston collective in producing one of the first interactive video works, entitled *Elastic Movies*, in 1984. His *Portrait No. 1* and *Family Portrait* are considered important contributions to the field of media arts, particularly with respect to the sophistication of their interactive structure.

In *Salon des ombres*, the video representation of four figures interacting among themselves, and with the public through a list of options appearing on a screen, allows a potential "encounter" between fictional characters and real participants, referred to by the artist as "virtual society" and "real society." This may spark group discussions on subjects of a philosophical, political, sociological or scientific nature, or on trivial matters. The dramatic intensity develops either automatically or through the public's intervention, until eventually the conditions governing the presentation of the figures in this installation come up as a topic.

Salon des ombres, produced with the collaboration of the Musée d'art contemporain de Montréal, is a true interactive theatre in which the public is confronted with the fictitious, immaterial nature of interlocutors given concrete form in an immediate space and time through an electronic process. This video installation thus brings out the relationship between the intrinsic value of reality and the convention of appearances, and poses the question of simulation — and illusion — from within its own components. ■

YOLANDE RACINE

JANUARY 25 TO MARCH 3, 1996



Luc Courchesne teaches design and media at the Faculty of Design and Urban Planning of the Université de Montréal. He was a student, and then a researcher, at the Center for Advanced Visual Studies of the Massachusetts Institute of Technology in Cambridge during the 1980s and, more recently, at the Institut méditerranéen de recherche et de création (IMEREC) in Marseille. He is artist in residence at the Zentrum für Kunst und Medientechnologie (ZKM) in Karlsruhe. His video installations have been presented in various North American museums and at media-art festivals around the world.

Friends of the Musée

A MONSTER HIT

Last Friday October 27 was the date of the second annual **Halloween Party** of the Friends of the Musée. Back by popular demand, the event was held in Beverley Webster Rolph Hall, which underwent a metamorphosis for the occasion. Talented set designer **Caroline Ross** created a clever decor that was most surreal. A stage set up in the middle of the room, where the guests danced, was surrounded by four semicircles covered in plastic, through which white smoke billowed up to form a "background" for psychedelic projections!

Thanks to the generosity of the principal sponsor, **Via Route**, the evening was heartily enjoyed by more than 350 ingeniously costumed participants, who danced and celebrated Halloween with boundless enthusiasm. **Molson O'Keefe** and **Corby Distilleries** graciously supplied most of the beer and wine which were offered to the guests.

The organizing committee, which skilfully put together Montréal's most popular Halloween party, deserves special thanks. **Marie-Claude Desjardins**, of Groupe BDDS, who chaired the committee, was ably assisted by the energetic **Lydia Brown**, **Hubert Colas**, **Annie Poupore** and **Hubert Sibre**.

Our sincere gratitude goes as well to **Code** and **Richard Veilleux Imprimeur** for donating the monstrous invitation to the event. Thanks as well to **Christine Baudouin**, **Frédéric Beauchemin**, **François Cardin**, **Jean Chabot**, **Caroline Charton**, **Corinne Detandt**, **François de Gaspé Beaubien**, **François Dell'Aniello**, **Julie Deslongchamps**, **Monique Dépatie**, **Kerry Fleming**, **Bettina Forget**, **Nathalie Gingras**, **Louis-François Hogue**, **Réjean Houle**, **Marie Lafleur**, **Élaine Lalonde**, **Nathalie Lancôt**, **Michel Laplante**, **Alexandra MacDougall**, **Leslie Martino**, **Alain Pilon**, **Caroline Pratte**, **Brad Ryan**, **Pierre Saint-Hilaire**, **Le Restaurant La Rotonde**, **Grafix Studio** and **Le Marchand de vin** for their invaluable contribution to the event.

MY ART COLLECTION... AT THE MACM!

Yes, indeed! The Musée's Collection belongs first and foremost to lovers of contemporary art who, by participating in the various activities of the Friends of the Musée and through their generous donations, have contributed to the purchase of works of art.

However, repeated budget cuts in recent years have obliged the Musée to find more ample sources of financing. That is why the Fondation des Amis du Musée d'art contemporain de Montréal is launching its very first annual fundraising campaign.

An annual campaign represents a sizable challenge for the Foundation. With a target of \$150,000, the campaign will appeal to the generosity of companies, foundations, individuals and Friends of the Musée. **Maître Louis Lagassé**, a Sherbrooke busi-



Photos : Martin Savoie

nessman and notary and member of the Musée's Board of Directors since September 1994, has eagerly consented to chair this first annual campaign.

With the support of all the members of the Musée and Foundation boards, Mr. Lagassé has recruited a team that will be able to meet the challenge and bring in new contributors to the Musée. They are **Serge Bombardier**, **Henri Joli-Coeur**, **David McAusland**, **Jean-Claude Pagé** and **Joanne Forgues**, President of the Board of the Fondation des Amis du Musée.

The goal of this initiative is to add to the Musée's art acquisition fund in order to continue *your* collection.

We are counting on the participation of our Friends, since their backing is essential for such an undertaking to succeed. Thank you for your support.

STOREROOM TOURS

Last fall, a number of our Friends had a chance to visit the Musée's storage vaults and discover the treasures of its Permanent Collection. Accompanied by Collection Registrar **Monique Gauthier**, visitors were able to freely admire the many **Borduas's**, **Pellans**, **Riopelles**, **Ferrons**, **Gauvreaus** and other masterpieces. This Collection contains more than 5000 works, which the Musée unfortunately cannot exhibit all the time. So take advantage of this privilege offered exclusively to our Friends: enjoy a private behind-the-scenes tour of Canada's only museum dedicated exclusively to contemporary art!

The next tours of the Musée's storage vaults will take place this coming February 7 and April 24. Since space is limited, we suggest you reserve now.

Charge: \$4 per person
Reservations: 847-6271

FRIENDS OF THE MUSÉE

This non-profit organization provides essential support for the mission of the Musée d'art contemporain de Montréal. Individuals, associations and corporations can help the Friends of the Musée reach its objectives as contributors, members and volunteers. Annual membership in the Foundation, including free mailing of *Le Journal du Musée d'art contemporain de Montréal*: \$50 (students, senior citizens and artists: \$25; families: \$75; corporate membership: \$250; groups: contact the Foundation office). Information: (514) 847-6270.

As a Friend of the Musée d'art contemporain de Montréal, you will enjoy many exclusive privileges. *Le Journal* will be mailed to you, and you will receive invitations to exhibition openings and special events. Your membership card entitles you to free admission to the Musée, reduced ticket prices for performances and attractive discounts from a variety of stores, organizations and suppliers.

WELCOME TO OUR NEW MEMBERS

Denis Allard, Tom Asselman, Lucka Barbeau, Stéphane Barbeau, Jean-Serge Baribeau, Michel Beauchamp, Geneviève Bélanger, Monique Bergeron-Élias, Chantal Berthiaume, Marie-Claire Bouchard, Joëlle Boulet, Sonia Brossoit, Mélanie Bruneau, Claude Cadieux, Geneviève Cadieux, Marcelle Cadieux, James Cameron, Chantal Campeau, Suzèle Carle, Carole Casavant, Patricia Cassone, Alice Cerdan, Françoise Chartrand, François Cliche, Hélène Couture, Christian Deblock, Evelyn Deblock, Vincent Deblock, Alain Demers, Michèle Deschênes, Pierre-Aimé Deschenes, Marie Désilets, Gaétane Desrochers, Christian Félix Dion, Suzel Ducharme, Johanne Dulude, Annie-Eve Dumontier, Chris Duncan, Hazdai Elmoznino, Pierre Fleurent, Xavier Forget, Micheline Fortin, Alain Fournier, Annelise Gadoury, Nicolas Gaudreau, Marie Gauthier, Mathieu Gauvin, Margaret Gauvin Deserres, Louise Gélinas, Jean-Louis Ghanimé-Brassard, Nicole Gingras, Hélène Goulet, Gisane Grenier, Catherine Guèvremont, Marie-Andrée Guinard, Judith Hayes, Tom Haythornthwaite, Eleanor Hesse, Emilia Jamieson, Joanne Jamieson, Robb Jamieson, Ron Jamieson, Michele Janis, Fabian Jean, Stéphane Jolicoeur, Vincent Joly, Julianna Joos, David Kirouac, Florence Lacoste, Maurice Lacoste, Josée Lafitte, Alexis Laforest, Martin Laliberté, Gérard Lamoureux, Mark Lancôt, Anne-Marie Lanthier, Jean-Claude Latour, Ioakeim Lazaridis, Françoise Le Gris, Marie-Danielle Leblanc, Madeleine Leduc, Nicole Lefrançois-Herle, Gilles Legault, Francine Lemieux Morrison, Napoléon Maher, Marcel Proulx Horticulteur, Annyck Martin, Claire Martin, Geneviève Martin, Jacques C. Martin, Louis-Claude Martin, Josée Martineau, Emmanuelle Martino, Patricia McCollough, Kim McCraw, Michelle Metrow, Sandy Miller, Louise Mondoux, Maude L. Mondoux, Louise Moreau, Gilles Morissette, Maureen Mortin, Catherine Mussely, Lan Anh Nguyen Nghi, Albanie Noël-Leduc, Joseph Nuss, Béatrice Olivier, Sylvie Ollivier-Messier, Ademar G. Osorio Alor, Normand Ouellette, Francine Papineau, Gabrielle Paquette, Denise Payette, Rosalind Pepall, Martine Phaneuf, Georgette L. Picron, Annie Poupore, Martin Proulx, Yves Racicot, Stéphane Ratel, Carl Reglar, Nicole Rivest, Ross Rogers, Morrie Rohlick, Danielle Ros, Marie-Pierre Rousseau, Ronald Rush, Robert J. Sands, Élise Sasseville, Richard Scott, Marieke Séguin, Tina Serafin, Douglas Simovic, Urs Pierre Thomas, Pierre Towner, Hélène Tranchemontagne, Line Tremblay, Alain Trépanier, Amélie Trépanier, Benjamin Trépanier, Nicole Trépanier, Sylvie Vaillancourt, Myrtille Valex, Yvan Vanier, Paulette Viau, Matthew Wang Kin Yeung, Wendy Watt, Maria Wiercinski Wizun and Mark Wilson.



Stan Douglas



Hors-champs, 1992. Video still. George Lewis (trombone player). Photo: Stan Douglas

Their gaze fixed on a luminous image that oscillates constantly because of the support on which it is projected, viewers coming into contact with the work of Stan Douglas cannot help feeling somewhat uneasy. Drawn equally to either side, the eye cannot see everything at once and the mind cannot take in all that is set before it by this multidisciplinary artist.

This discomfort in the face of the apparent simplicity of the work's presentation and the subjects treated is deliberate. It is intended to bring viewers to experience the paradoxes, the relationships between fields of activity located at opposite extremes from one another. These opposites

include those of art and technology, the cultural and industrial worlds, and history or learning versus the subjectivity that inevitably marks them. An essential point to remember is that, prompted by a great passion for the acquisition of knowledge and the process of this acquisition, Douglas digs deep into his subjects, which are often drawn from everyday events or impromptu observations. A superlative analyst, the artist then scrutinizes each of the stages leading up to the definitive embedding of this subject in collective or social memory.

In *Hors-champs*, a recent work presented at the Musée, Douglas emphasizes the contrast between two

poles, those of the media and of art. We know, since a number of communications theorists have often expressed this idea, that television — and radio, too, for that matter — tends to trivialize the message. To help us grasp this contrast, different videos are projected on either side of a suspended screen. One of them repeats a French documentary television production from the 1960s. The other runs visual and acoustic out-takes from the program in question. This rejected or unused material suggests a reading that is entirely different or even opposite from the edited version. To arrive at this presentation, Douglas had to study the history of jazz in the United States and Europe and its evolution and transformation as well as the history of television styles. The result is a totally original work made up of new black-and-white images, in which "the banality of the media contrasts with the creative density of the music."¹

Douglas's works always offer several different levels of reading. Viewers are thus free to choose the range of interpretation that suits their own identity, culture and the inspiration of the moment. They take an active part in forming the meaning. Far from being mere bystanders, they must develop their own interpretation out of the very confusion they may feel. In fact, it is through the viewer that Stan Douglas broaches the debate over subjectivity in the fields of aesthetics, semantics, economics, anthropology, sociology or politics. Building on a documentary base, this artist also questions the concept of identity and what defines it. That is why he has elected to use an anonymous material. A material in which the artist chooses not to leave any trace of his passing nor of his own cultural identity, working from different kinds of electronic fragments which he juxtaposes in time and space, using a collage technique.

Viewers who are willing to linger over this exceptionally rich work must therefore not hesitate to trust their own perceptions, since we all carry within us our own, equally incisive, key to reading it. ■ MANON BLANCHETTE

**FEBRUARY 2 TO
APRIL 7, 1996**

1. Christine Van Assche, *Stan Douglas*. Paris: Centre Georges Pompidou, Musée national d'art moderne, 1993. [translation]

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